

Gian Paolo Guerini  
**THROUGH FIN NEGANS WAKE**



(1979-1989)

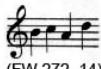
© 1979-1989 Gian Paolo Guerini

[http://www.gianpaologuerini.it/08\\_entire/the\\_entire\\_cdrom/f/firvoice.htm](http://www.gianpaologuerini.it/08_entire/the_entire_cdrom/f/firvoice.htm)

<https://www.facebook.com/groups/1175945809086602/>

*cover: James Joyce (FW, 308)*

Finnegans Wake Voice  
(1979)



(FW 272, 14)

ff,

kk, 't crept i'

(fw 37, 20)

O.O. Os

(fw 54, 17)

g||||

THan or less tHaN

(fw 298, 13)

X.X.X.X.

(fw 458, 3)

.i...'. .o...l.

(fw 514, 18)

*ff*      *kk*      *t*      *c*  
*r*      *e*      *p*      *t*  
*i*      *' O*      *o*  
*o*      *s*      *g*  
*lll*      *l*

• throat sound      • head sound      • sound with hand over mouth (no text)

2

A handwritten musical score consisting of five staves of music for a solo instrument, likely flute or oboe. The score includes lyrics written below the notes. The first staff begins with a fermata over a note, followed by a measure of eighth notes, a rest, another measure of eighth notes, and a final measure ending with a fermata. The lyrics are "TH a N". The second staff starts with a measure of eighth notes, followed by a rest, then "or le ss TH". The third staff begins with a measure of eighth notes, followed by a rest, then "a N X X . X ..". The fourth staff starts with a measure of eighth notes, followed by a rest, then "X . i D D . . O .. O ..". The fifth staff begins with a measure of eighth notes, followed by a rest, then "I . . L . .". The score concludes with a dynamic marking of  $f$ .

Finnegans Wake Post-War Secret Music  
(1983)

*d=60*

7-16  
416-431  
[battle  
ritual]

**PIANO**

**CANTO 1**

**1.** *M hum* *phey* *chimp* *den* *ear* *wi* *cker* *zene* *comes* *every* *drilly* *flye* *nos*

**2.** *M hum* *way* *A* *DJURE* *some* *SAY* *OR* *IT* *MOUGHT* *HAVE* *BEEN* *DU* *up*

**3.** *M child* *lemon* *badie* *carus* *esotry* *fonter* *sic i* *chin* *meyg's* *kinang* *cini* *eeca* *men*

**4.** *M TO* *A* *COL* *LUP* *sus* *OF* *HIS* *BACK* *BA* *SU* *CKER* *YOUS* *TEAD*

**5.** *M this* *is* *THED* *DO* *FOR* *HIM* *SEE* *BOY* *BLO* *WTHE* *WHOLE* *MENTS* *THAT*

**6.** *M cock* *sel* *xic two* *ri tity* *en* *caeros* *furru* *spices* *fe'll* *clear* *e'era* *wan* *eagle*

**7.** *M A* *GY* *NE* *CURE* *WAS* *LET* *ON* *TO* *THE* *THAT* *FAR* *FATCH'D* *AND*

**8.** *M pe* *RA* *GAIN* *OR* *DING* *NANT* *OR* *CLERE* *VI* *DUS* *AND* *TOH* *HOW* *2 part*

**9.** *M pat* *si* *bly* *ei* *re* *ni* *cal* *all* *dim* *a* *fone* *us* *our* *2 part*

I PARTE  
===== (scale 1-5)  
[2140 ca.]

1 scena

111G-M

[BATUTA 18-25]

M ONE WELL TO THE WEST IN QUEST

F -----

Passaggio ritmico in attrito (le "E") e dipendenza della "N" di IN dalla "N" di ONE. Dare al respiro una scintillante pulsazione, che diventi il raggio abbagliante della cometa (la cui zona brillante è sempre ONE). Non è immenso il cielo, non è unico il raggio.

19L-2OF M THED AM LAT READ THE FLA GRANT MARL  
[BATUTA 48-49-50]

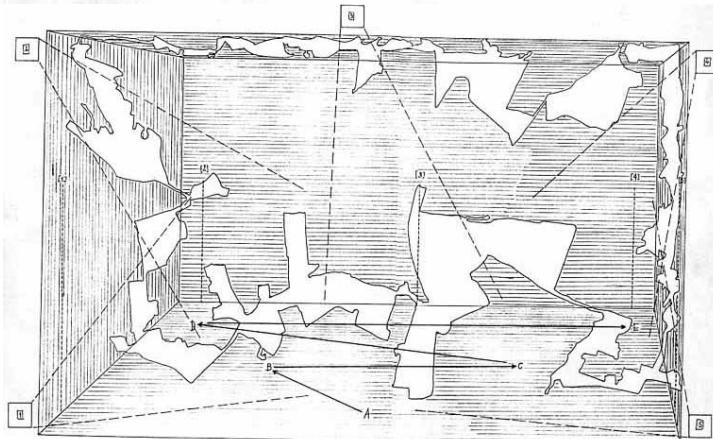
F -----

In questa dilatazione temporale la voce deve conservare intatto il suo percorso: non si esiti a mimetizzarla pur sapendola, come un nulla presente e manifesto, sempre manifesto. Osi, nella sua mutezza-vuotezza, scandagliare e irrompere di più: AM e MARL diventino, esattamente, uno la filigrana dell'altro.

35H-I M -- PA  
[BATUTA 51-52]  
F PA --

36L-M M LA RA  
[BATUTA 52]  
F -- --

Queste sillabe siano respiri, anse che diano soluzione a interi fraseggi, pause riflessive, riassunti. A volte siano enormi estuari di fiumi sotterranei, altre la sorgente senza tracce nell'espandersi di un lago.



I PARTE

6L-M KU-RUN (Bretone) 18E-F PERKONS (Lettone) 30K-L RADI (Swahili) 44F-G KARAK (Indostano)

54L-55A KA-MI-NARI (Giapponesi) 68G-J MENNY-DORGES (Ungherese) 81D-F BU-MUL-LOJ (Albanese)

92J-L GRI-AU-JA (Lituano) 109J-K TROVÃO (Portoghesi) 126C-D Å-SKA (Svedese)

II PARTE

9C TUN (Rumeno) 21I-J GÜNTUR (Malese) 31L-TORDENEN (Danese) 50F-H TONNERRE (Francesi)

630-J UK-KONEN (Finlandese) 73I-K GROM (Russi) 89F-H THRU·MA (Scandinavo Antico) 98A-F BRONTÀO (Greco)

113E PING (Cinese) 126E-H FAIT ITI LY (Samoano) 130I TOR·NACH (Irlandese)

I PARTE

II PARTE

Scena 1

Partitura: 1A-44H, battute 1-115.  
Canto: Tenore.

Personaggio: H.C.E. (È uomo contemporaneo, l'uomo preistorico,  
l'uomo risorto, il sonno e sogno).

Caratteristica esteriore: Il recitato ben scandito ma legato,  
freddo. Canto trasognato, eterico, lontano. A.L.P. in disparte.

Caratteristica interiore: Litania, religione. /(II parte anche il  
Ciclo vichiano; Gli dei.

fiatto).

Ciclo umano: La nascita (maschile).

Storia: Origini.

Tempo: Passato.

Spazio: Nord.

Elemento: Terra

Umore: Melanconico, tedioso, mesto, tetra.

Metallo: Oro. Colore: Nero.

Evangelista: Matteo. (Angelo).

Stagione: Primavera.

Ora: 11,32, mattino.

Scena naturalistica: Taverna.

Scena simbolica: Dublino e dintorni, tribunale.

Tecnica: Leggenda, annali, aneddotica, giornalismo, verbale  
giudiziario.

Arte: Archeologia, architettura, epistemologia, politica,  
giurisprudenza.

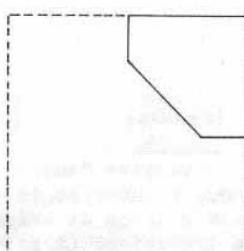
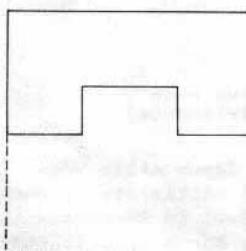
Simboli: Gigante, montagna, Graal, Persse O'Reilly (Pearse-  
O'Rahilly, perce-oreille), Vichingo, bara, volpe, leone.

Luce naturalistica: giorno, con cielo coperto.

Luce simbolica (in scena): Il recitato in buio assoluto. Inizio  
con luce molto tenue.

Luoghi dublinesi menzionati: Howth Casle, Gaiety Theatre, Mont-  
gomery Street, O'Connel Street.

Zona:



Testo: Finnegans Wake I, capitoli 1,2,3,4.

16 GIU.

data partenza

28 GIU

data ritorno

finnegans\*wake

Jones, La Geisha... mi  
chiamai la G...

Archivio théâtre du silence  
N° 16 numero progr. abitaz.

Archivio théâtre du silence  
N° 11 numero ritorno

MUST YOU IF CAN

GIAMPAOLO GUERINI  
Théâtre du Silence  
Via San Giovanni, 2  
24100 BERGAMO Italia



James Joyce  
52 via Frattina  
Roma

I WILL KILL YOU IF I CAN  
I WILL MITTENTE

objet de silence

Deposito al cimitero  
Morto il 6.12.1906

*[Signature]*

When you are dreaming it means  
that it's already finished.

Scena 1.

HCE: hum phrey chimp den ear wi cker here comes every body hyp  
nos chilia eonion hodie casus esobhra kon ton eic i chim  
neys' hircus civis ebla nem sis haud certo ergo hispano  
chta yan euxine hery crass edilis aic si e human conger eel  
eic two si i tree en caecos harau spices he'll cheat e'era  
wan eagle cock hostel hum phe res cheops exar chas hear  
calls every whair here ditatis colum na erec ta hagion  
chiton eraphon hear caller errin

HCE: homos circas eloch UCP: ku run

HCE: lamne nsis hump cumps ebbly bally last connna hill ock have  
you caught eme rod's et cur aeli here com merces enville  
high chief ever vireus hagions curios ence stor how  
forhim chir rupeth ever each bird tauf tauf thu art pea  
trick not yet though ve ni sssoon af ter ha d a ad un qui  
ring one well to the west in quest of his tump ty tum toes  
pel ting thec a mib a li stics out ofth e who y te boyce  
of hoo die head a ssie ga tes and boo me

HCE: rings sod's brood be me fear ALP: the fall ba ba ba dal  
san glo rians save ar is a gha ragh tak amm i n  
peal whith larms a ppa lling arr onn konn bronn tonn  
kill ly kill and ven ti la er ron tuonn thunn tro  
ted wat bi di me va rrhou nawn skawnt  
ooh oor den enth urn uk

HCE: to loves sin du ced by what te go te tab vi ki ngs who hao  
found ed wa p en

HCE: take and UCP: per kons

HCE: sedd led hem in herr ick or er ic theb est au then ti ca  
te dver sio n thed am lat read the fla grant marl jing  
ling his turn pike key sand bear ing a loft a mid flow er  
pot was fix ed earth side hoist with care on his maj es ty  
who was or of ten feigh ed to be no tice a bly long sight  
ed from green put wi se as to whe ther pa ter nos ter and  
sil ver doc tors were not less fore

HCE: head naw yer mag gers aw war ALP: the klik kak lak kakl  
jist a cot chin on thon ob ad ask ak lo patz klats  
am ale gift both and gor ban ca bat ta cre ppy cro  
up this cea sing to make noise tty gra ddagh se mmih  
sa mmih kouith a pplud dy a pplad dyp konp kot

HCE: in ei ther case at rip ty chal re li gious fam i ly sim bo  
li sing the road side treet hel a dy holm pa trick pla ted  
and still on feels ti al led

HCE: by ha rom UCP: ra di

HCE: phrey bear the si gla aic si e and whileh e was stalls and  
ear ly am phi the a tre the piece was this look at the lamps  
a ba sar mea ni ng has bee n read in to these cha rac ters  
the li te ral quite a mu si cal ge nius

12

[<sup>F# G#</sup>] 2. leggermente in disparte/lightly aside 44A-48M ①

KA RAK  
 (1) in acuta (2) from scene  
 EARTH: CLS]

(strumento afiato(2)/wind instrument(2))  
 leggermente in disparte/lightly aside

WHILE HIS BO DY STILL PERS I STED  
 present/present pacato/quietly THING CROOK

HIS VA NE SSAS FROM FLORE TO FLORE SOME HOWS THIS (5)  
 [tempe (2-3)/faint (2-3)] THING CROO

LY E XI NE VERY PAS TURE SIX LIKEN CE HI MA ROUND HERST HE MAG

KLY EX IN EV ERY PAST<sup>18</sup> DIX SHOC KED THO PRO DES TUNG BOYNE KIL  
 ↪ 2

GER BY KIN KAN TO WITH DOWN MIND LOOK KING GA TED

LED HIS KIN KAN TO OWN HUN GE RY SEL FIN ROSE GO<sup>(1)</sup> FLOO

(D) AE QUAL LLL LLL LLI

DED WITH HI RISH TU TO RES COR NISH MADE EASY YOU CHER EAR NED IN WAL TING

21 B9G 94E

*ten* tonic/weak

*vivace/lively*

AND HE  
TOR SCHUM MI NA ROUND GAN SUM UM I NA RUM DRUM STRUM TRUM I NA HUM PDA DUM

HUN. TING ROUND FOR UNS SPECK LED (D) TUR NUP TROU SERS A ROUND

PWA UL TO POO FOO LOO DE RAM A (A) UNS TUR NUP CHOW PURSE

GRI AU JA (A) (6)  
(1) IN SCALA (2) GLOWI SCENA (2)  
FOR CH. TTB&J

BY PAL MER STOWN PARK (K) HOOH (6)

COULD BUY YAWN IN A SE MI SWOON LAY A WAI LING AND HOOH

HOOH. DUB BLE DORF THE DON KER BY THE TOURNE YOLD

HOOH (6) HOOH WHAT HEL PINGS OF HO NEY PUL SWOO THEAD (6)

♩ = 60

[4'12" ca.]

TENORE

LU TION FOL LO WING A KOORTS OR DER OF THE GROUND WET ONCE

MEZZO SOPRANO

LU (O) TION FOL LO WING A (A) KOORTS THY WIN NO WING SHEET I ASK

PIANO FORTE

TENORE

FOR ALL OUT OF PLO TTY EX IST ENCE AS NEUW PACK OF KLE ROS

MESOPHONY

YOU TO BE LIE YE I WAS HIS MI STRESS PER SE QUE STEL LA

PIANO FORTE

TENORE

MADE HIM WHILE HIS BO DY STILL PERS I STED SO (OME HOWS THING

MESOPHONY

LA TES HIS VA NE SSAS FROM FLORE TO FLORE SOME HOWS THIS (S)

PIANO FORTE

4  $\downarrow = 60$   
 (1) [EAT, PIATO I, point = HCE] (2) (3) (4) <(1)  $\rightarrow$  (2)>  
 FL  
 26  
 OB  
 41  
 THRU (v) MA (A)  
 PER KONG (S)  
 61  
 CL (S1b)  
 21  
 FG TUN (S1b) 121  
 OFP KA ME NA RU O (S1c)  
 CR (P2)  
 110  
 THRU (v) MA (A)  
 TR (S1b)  
 201  
 211  
 TB (TEN, S1b) 241  
 8 TB (BASS) 261  
 VN 281  
 301  
 VL 321  
 341  
 VC 361  
 CB  
 //

# Singing Throught the Finnegans Wake Throat (1987)

1.

HCE [B] [rec] Within her Nodoy grunts where who hands allowing it to her when twifles

A f

[REC] gerke taf Off churkne hagendo Bihmbees lainingey eki vahd led bouthed dace at ion mthachy

2.

1 ALP vice of ore Wathis Kihm C rives Chonk Grianin. galvz gialing anga agf stac rible

3.

2

deutie ova ultia to amonciusd thal klonge ythe i- hemos phice se utio oex haim imat elayhni

c)

HCE dñtre compati belyo kssmanst and the obplet o hanellisitries of toightstaysers esquid

3

4.

barba are the mif amurice) Nuttingis ahdanci uni halembob ghetheil igno darrignandri

4

ALP anta foradr in me come myne lewys (fimatz) is she fied allaries plante amyon

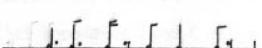
5

ALP enyess milhengs fore snanda the terces erikheat uti thirany em think the abduct

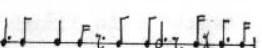
### Sviluppo



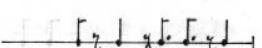
rdon, edov, wdoe, Idoa, ndoff...



ereo, brekk, ereth, ares, ereh...



smic, amib, mmitt, mig, gmig...



hfan, ofal, ofar, fat, fast...



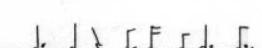
bsolv, asola, ssolo...



clas, elar, alach, blarm, llia...



ssie, ssin, esin, esid, rsid...



(1)e

BA BA BA DA AL GHUA RA GHTA RA AM HI NAM KO CHAN KO OAH BRO CHA TO OAH ER RO OAH TU  
 BHN THU VNN TROY ARRHO UN ANHO KA WN TO O OH O OH O OR DE NE N TH AU RH NU UK  
 PER KOD HU SK UR UN B AR GG RU A U Y A GOK GOR LA Y OR GR OM GR E MM  
 IT GHUN DHUR THUM A THIN A RA DI DI LLI FAI TI TI LLI BVM UEL UN UK K U N U N  
 KLI. K KA K LA K KA K LAS KA K REP ATZ KLA TSCHA BAT TAC REP PYC ROT TY GRAD DACH SEM  
 MIH SAM MIH NO U I THAP PLU D D Y AF PLA D D Y P K O N P K O T  
 THI N G CROO KLY E HI NE VER Y PA ST VR E SIX SIX LIKE NCE HI MA RO UND HER S  
 THE MAG GER BY K IN K IN K AN K AN WI TH DO WN MIND ZOO K IN G A T ED  
 LU K KED O E REN DU NAN DU RRA SKE W DY SHOO FER MO Y FOR TER TOO RY ZOO Y  
 S PHA L NA BUR TAN S POR THA O K AN SA K PO ID VER J KA PA K KA P UK  
 BO THA LL CHO RA C TO R SCHU M MI NA RO UND GA N SU MU MI NAR UM DR UM STR  
 UM TR UM I NAH UM PTA D UM PNA UL TO Poo Foo Loo DE RA HA U N ST U R NUP  
 PA P PA P PA P FA R RAS SAN NU A RA GHE A LL A CH NA TU LL AGH MONGAN  
 RAE HIC HIC WHA CK FA LL THER DEB BIE NAN THE DUB BLA D A DD Y D OO D L E D  
 HU SS TEN HA SS TEN CA FF IN CO FF IN TU SS EM TO SS EH DAM AND AM NA CO SA  
 GH CU SA GH HOB TX HA TO U X PE S W CH BE CHO SCA CH L CAR CAR CAR A CT  
 U LL HOD TUR DEN WE IR HUD GA A RD GR IN Q NI RUR IR HO NIR FEN RIR LUK KIL AK  
 KI BA U GI MA N DO LR RE RIN SUR FK RIN M GER N RAC K IN A RO K A R



e and prettieze we haners, praddecruijioh too, a whes three



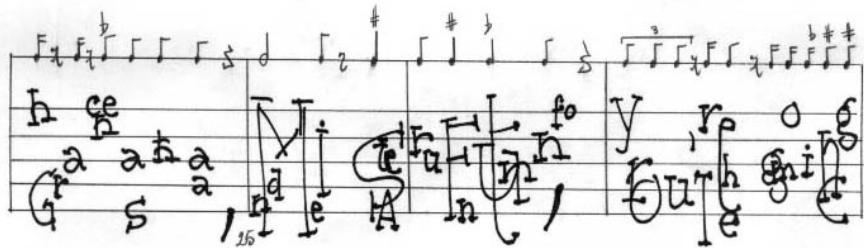
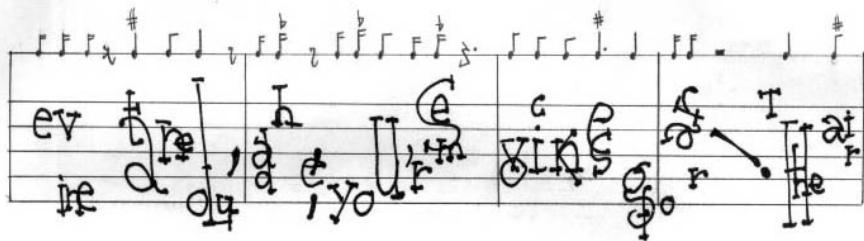
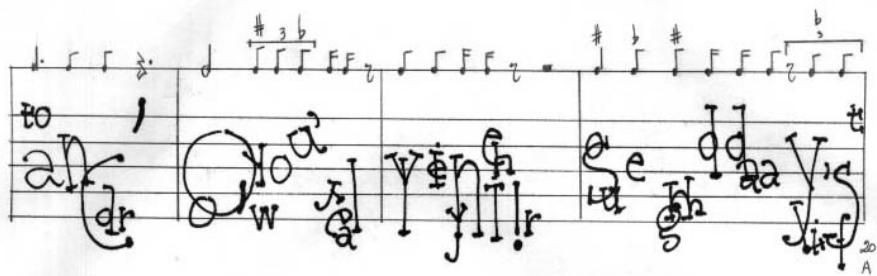
wee engrisblue streakwayward n our , one long lands,



olun, with las Homard pithy af disty andand to hand rck ros



lyjuggling a wendowec was alw~~Kayenn~~ bout in his's jiggs



<sup>ton</sup> HCE

Humphrey Chimpden Earwicker

<sup>ton</sup> GLI ALTER EGO DI HCE

Howth Castle and Environs, Hic cubat edilis, Hag Chivychas Eve,  
Here Comes Everybody, Eagle Cock Hostel, Humpheres Cheops  
Exarchas, Haveyou-caught-emerod's, Hyde and Cheek Edenberry,  
Et Cur Heli, hypnos chilia eonion, high chief evervirens,  
H<sub>2</sub> C E<sub>3</sub>, hagios curious ancestor, Howforhim chirrupeth  
everreachbird, En caecos harauspices, Handiman the Chomp Esquoro,  
He Can Explain, Howke Cotchme Eye, Huffy Chops Eads, Hear Calls  
Everywhair, Hwang Chang evelytime, hoveth chieftains evrywehr,  
hereditatis columnna erecta, hagion chiton eraphon, heavengendered  
chaosfoedted earthborn, H.C. Endersen, Huges Caput Earlyfouler,  
Her Chuff Exsquire, Evropeahahn cheic house, Etrurian Catholic  
Heathen, Hircus Civis Eblanensis, Howarden's Castle Englandwales,  
Hulker's cieclest elbownunse, Housefather calls enthrateeningly,  
Hocus Crocus Esquilocus, Hoo cavedin earthwright, Hispano-Cathayan-  
Euxine, Haud certo ergo, Honour commercio's energy, Harbourer-  
cum-Enheritance, hauberkhelm coverchaf emblem, his element curdinal,  
hce che ech, his craft ebbing, Hengler's Circus Entertainment,  
Howe cools Eavybrolly, Eh chrystal holder, Heave coves emptybloddy,  
hear kokkenhovens ekstras, Heri the Concorant Erho, Hercushiccups'  
care to educe, hoody crow was ere, heaviest corpus exemption,  
hitch a cock eye, hearth and chemney easy, Here endeth  
chinchinatibus, her euphumeral comes, hugon come erindwards,  
Horkus chiefest ebblynuncies, Hence counsels Ecclesiast,  
Hung Chung Egglyfella, Hired in cameras extra, hives the court  
to exchequer, hulm culms evurdyburdy, Hang coercion everyhow,  
hospitable corn and eggfactor, hangars chimbneys and equilines,  
hopolo cattls erumping, home colonies and empire, hear  
Caller Errin, highly continental evenements, Eusebian  
Concordant Homilies, his eggshillrock coach, /etc./

<sup>sep</sup> ALP

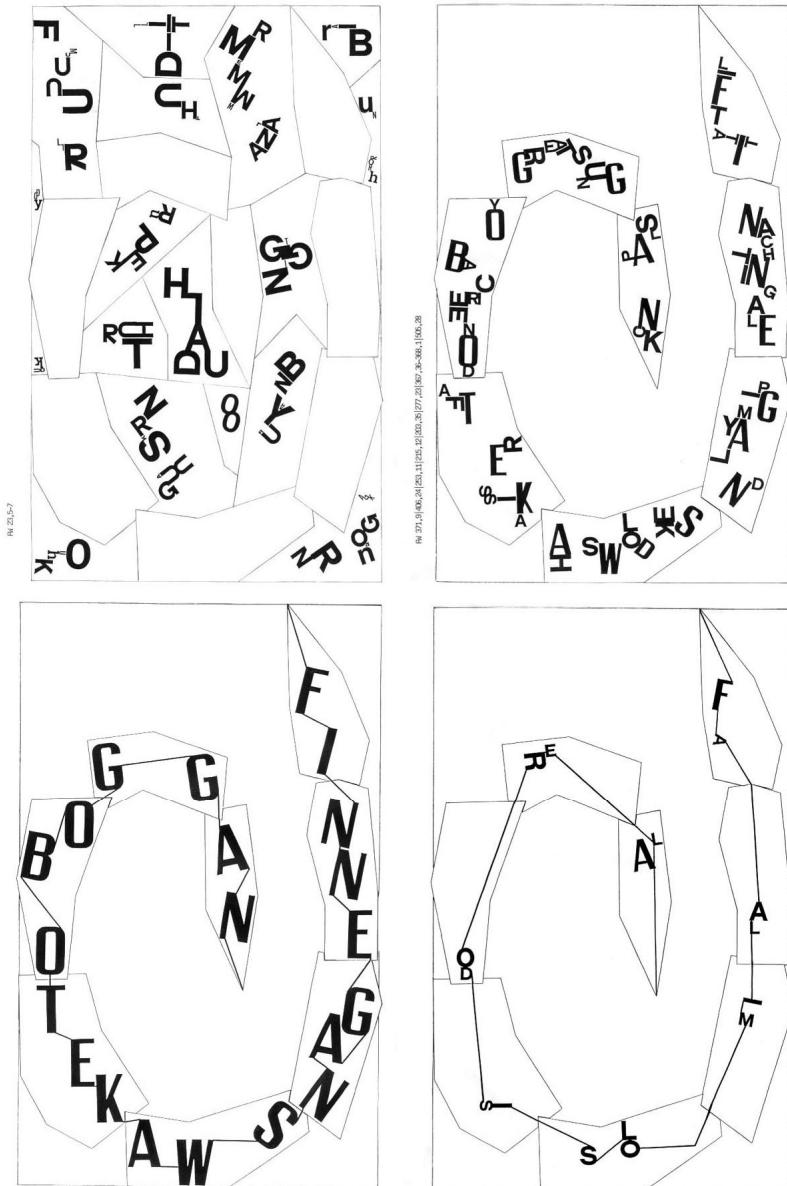
Anna Livia Plurabelle

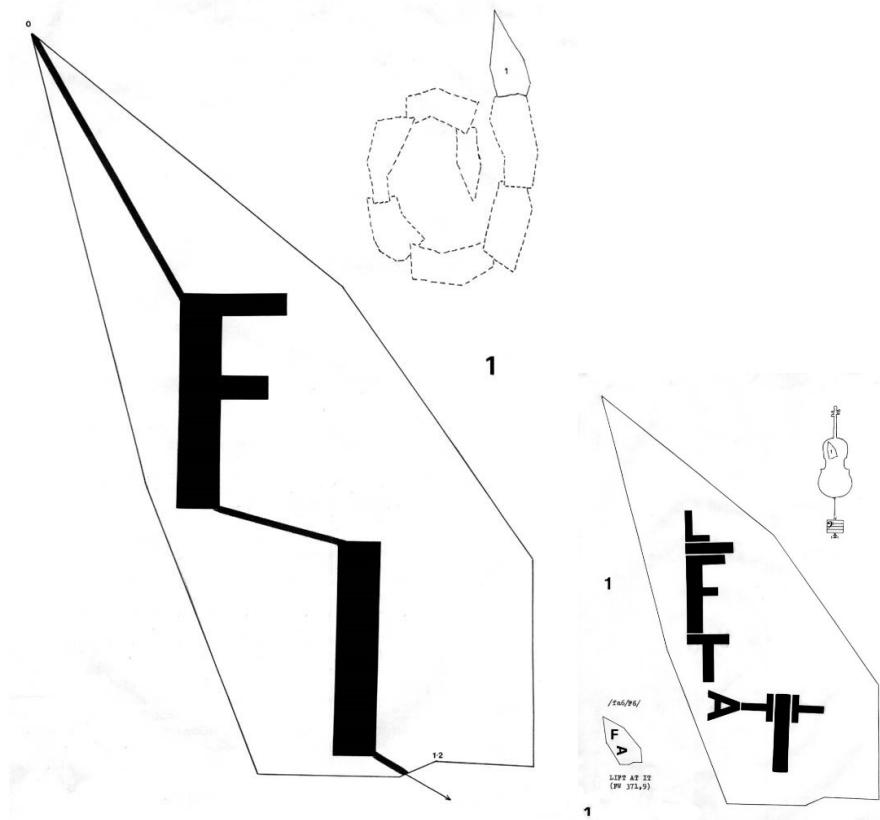
<sup>sep</sup> GLI ALTER EGO DI ALP

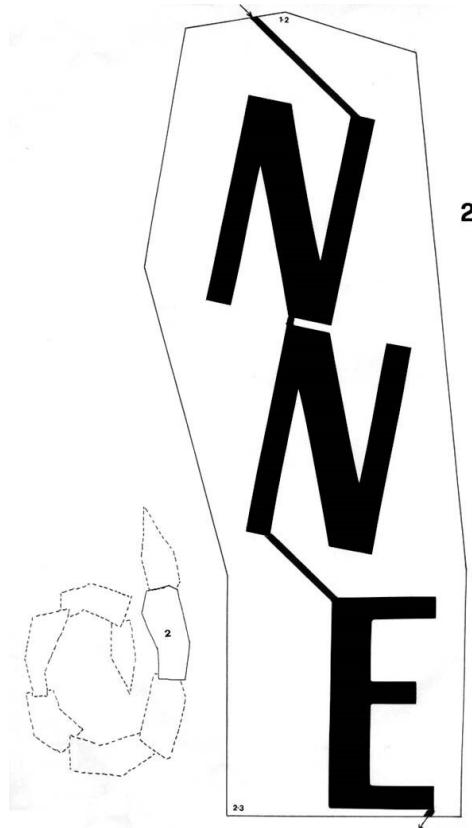
Acta legitima plebeis, apud libertinam parvulam, Anna Eic  
Plurabilities, amnis limina permanent, Anna Livia Liffey,  
aned letty plussiboots, ammos longos patirum love little,  
acta legitima plebeia, Anna was Livia is Plurabelle's to be,  
Alma Luvia Pollabella, Annis Limina Permanent, appia lippia  
pluvaville, American Lake Poetry, Anna Lynchys Pourable,  
anit likenand pleaseethee, amnest plein language, alley  
loafers passinggeering, Auld Letty Plussiboots, artis  
litterarumque patrona, Amy Licks Porter, /etc./

4 = 60  
 HCE [1] A  
 1 WSH HI I ET HH NI IN V I ESR R NO I SX M YE SG 10 RU LT S W O HME KWH  
 (Ran)  
 2 GA E F E RL ES E TO F O O T H O O T H OB NM O E LN E U G B CAN NDO B BI  
 3 MF OOE E F #E W K II T SH S KCI RS O SSS K K I U SR SD OC C RL I IS SVSE S C R  
 (Sep)  
 4 DBE VF TE C W TL LH D A TC AME MEN O DW MO IUS L ED TCH HE EA AL BL E  
 TE HH NO NT HST O NO N S SBH LD DW E IR RM Q OR T ON O HM EC N R AT  
 NE DO M LEA RS O L OL EN NG OE UY Y E L SI VAN HD HE AR L E LV W OT T UL LE  
 OR SD 5 C SR L I AS SN G MI AO K OI SM Q L AUN SG GE UA OG F ES S E CR  
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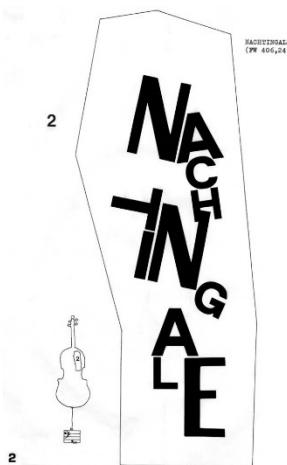
## Finnegans Wake Toboggan (1988)



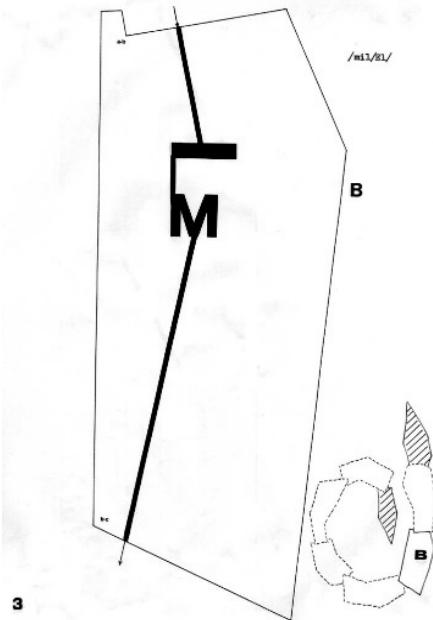
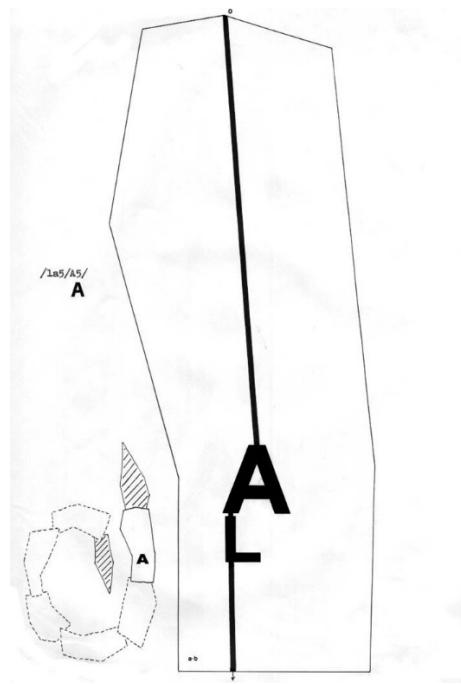


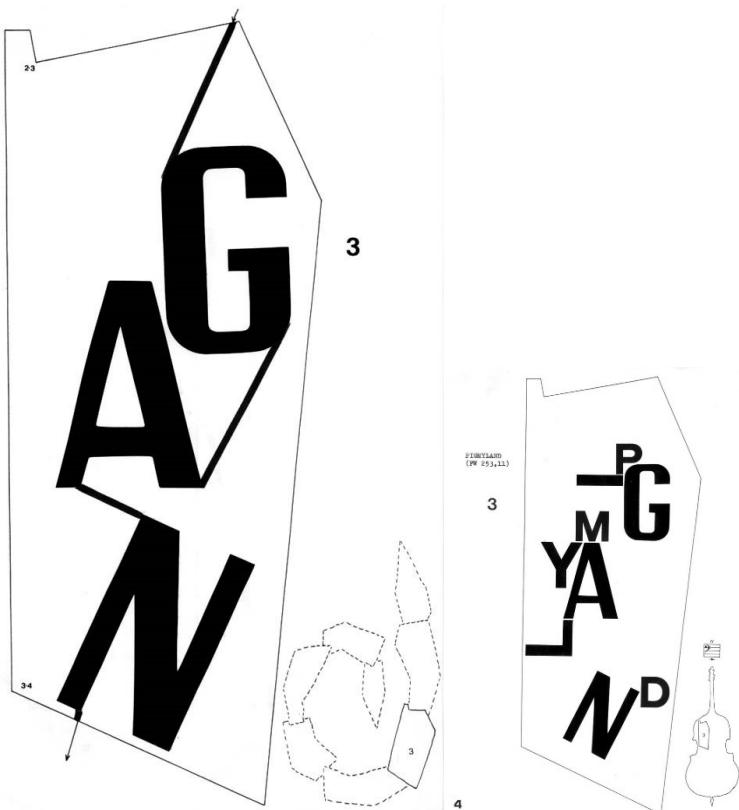


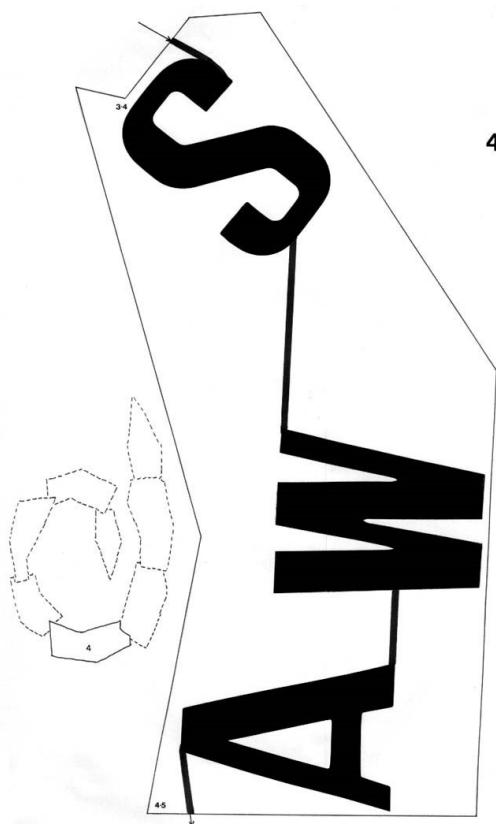
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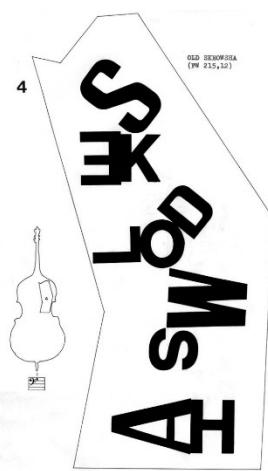
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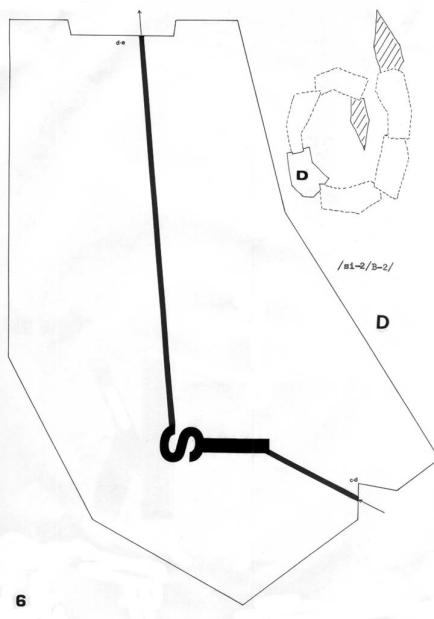
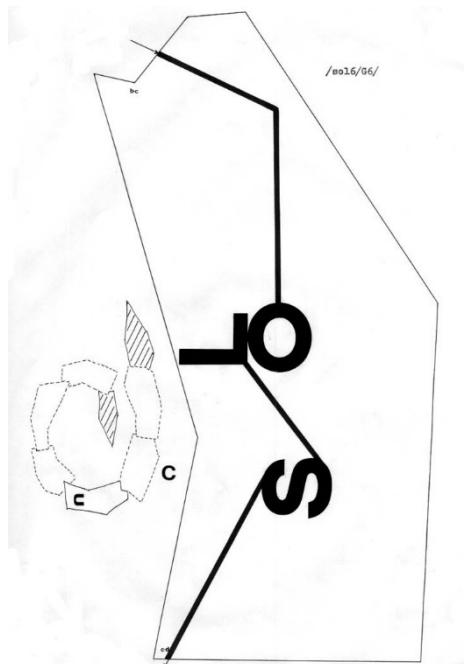


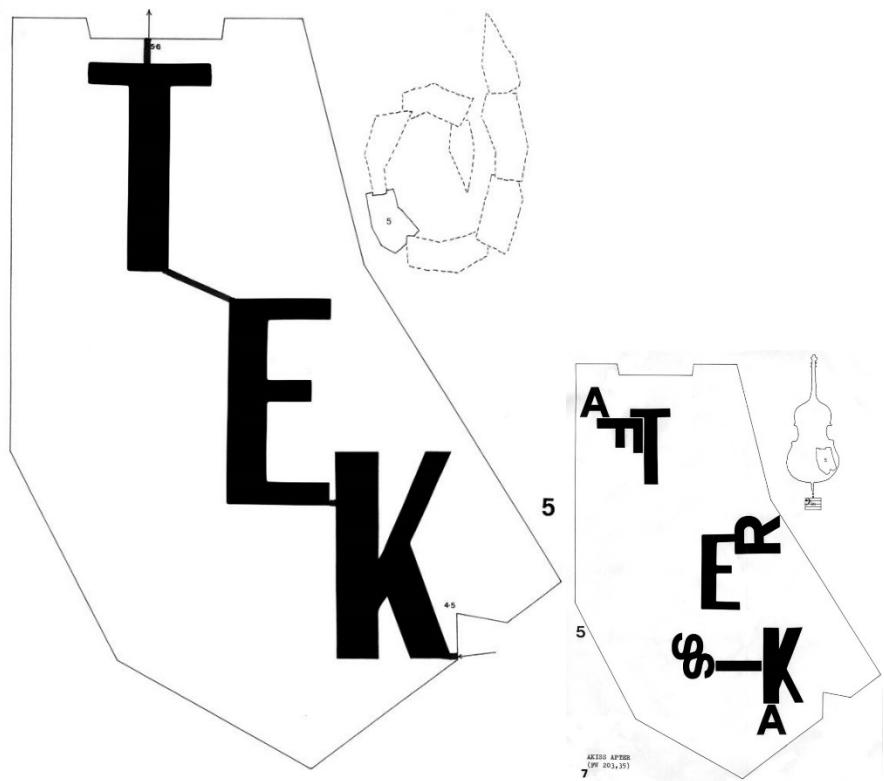


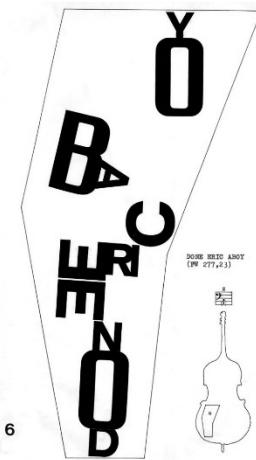
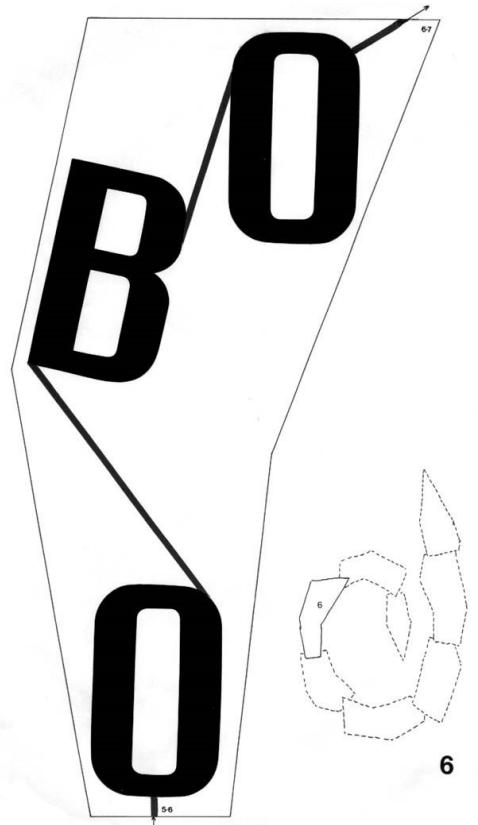
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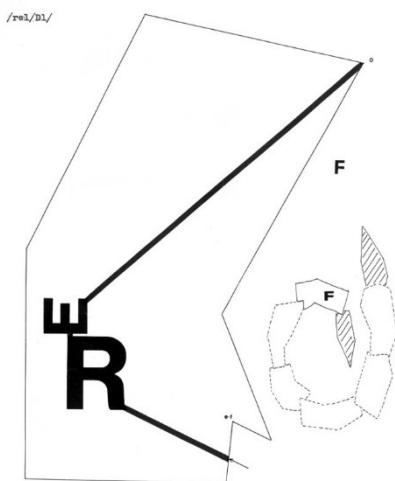
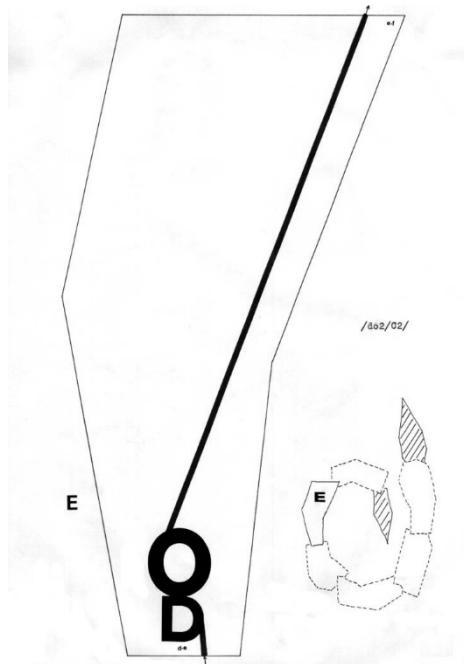


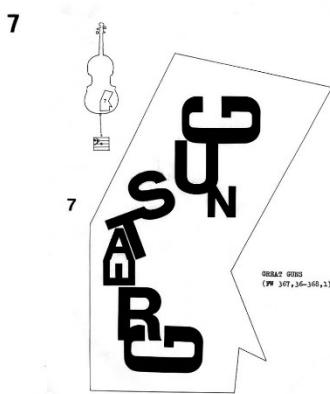
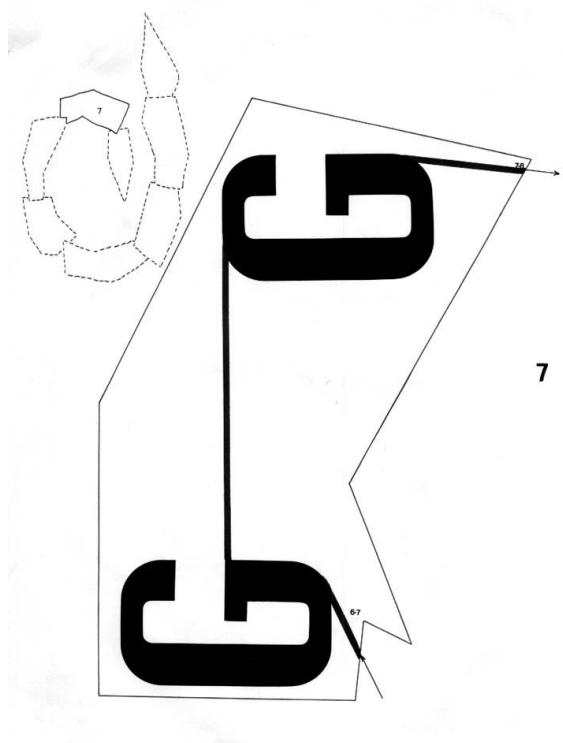
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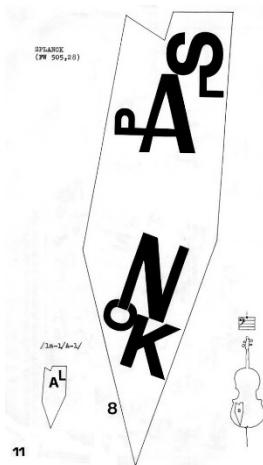
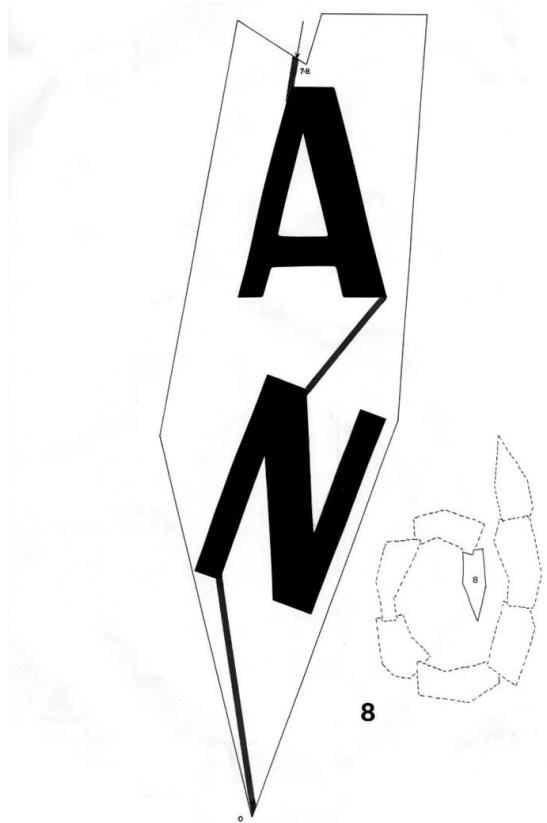


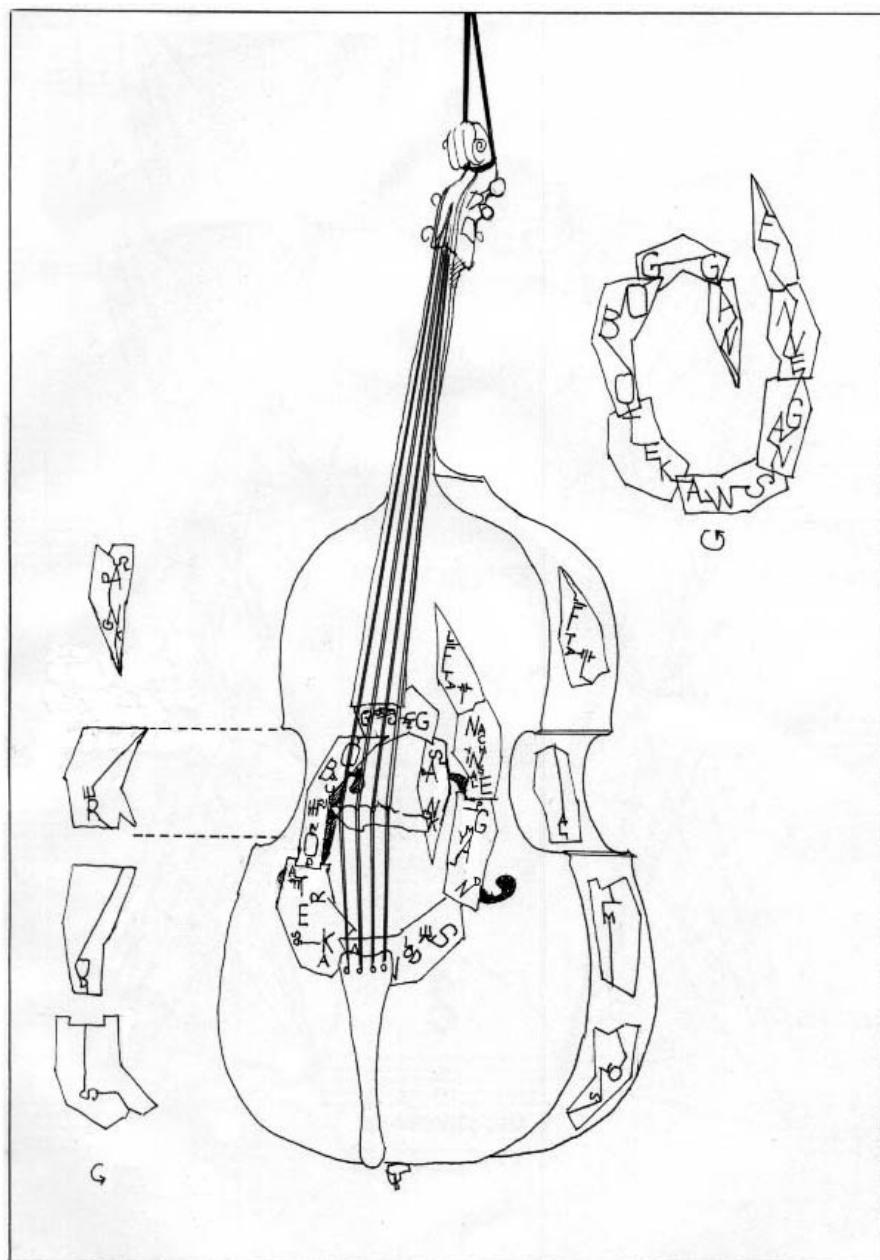






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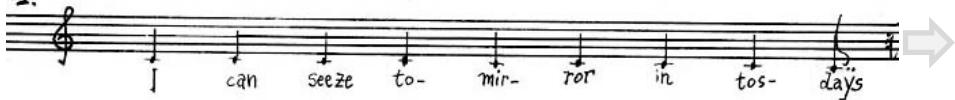




## Finnegans Wake Eikon

(1989)

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**Finnegans Wake Thunderclaps**  
(1989)



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pf2

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## PF2

Bass clef

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Treble clef

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51 52 53 54 55 56 57 58 59 50 51 52 53 54 55 56 57 58 59 60  
r r r r r r r r r r r r r r r r r r r r

Treble clef

61 62 63 64 65 66 67 68 69 60 61 62 63 64 65 66 67 68 69 70  
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nuk!)

FW 3,15-17

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(Per-

kodhuskurunbarggruauyagokgorlayorgromgremmitghundhurthrumathunaradidillfatitillibumullunukkunun!)

FW 23,5-7

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pf1

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61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130

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## John Cage Letter about Finnegans Wake (1981)

**JOHN CAGE**  
101 WEST 18 STREET (5B) • NEW YORK, NEW YORK 10011

**M E S S A G E**

TO  Giampaolo Guerini  
Via San Giovanni, 2  
24100 Bergamo, Italia

DATE March 14, 1981

Thank you for your beautiful letter. Words may be used in ordinary ways to reach desired ends, to give pleasure, to distinguish between right and wrong spiritually, and then ways may be discovered to drop all those concerns and let each word be free of all the others not connected to them by language. I have now finished four Writings through Finnegans Wake and another through The Cantos of Ezra Pound. I use chance operations as you know to free the words from language. Or I follow a system like the mesostics on the name of the author to free the words from their original intentions. My very best wishes to you.

Do you have my book M?  
If not, I'll send it to you.  
*J. Cage*

BY  
Form NCR728 The Drawing Board, Inc., Box 505, Dallas, Texas  
RECIPIENT KEEP THIS COPY, RETURN WHITE COPY TO SENDER

*www.gianpaologuerini.it  
gpg@gianpaologuerini.it*

Gian Paolo Guerini  
**THROUGH FIN NEGANS WAKE**



(1979-1989)